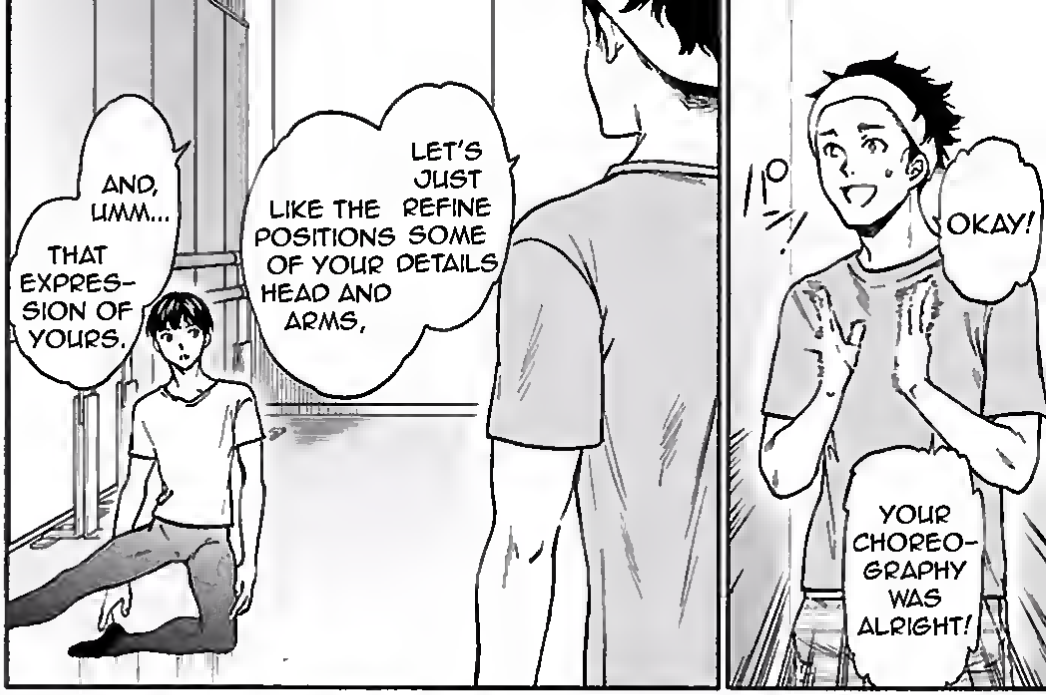
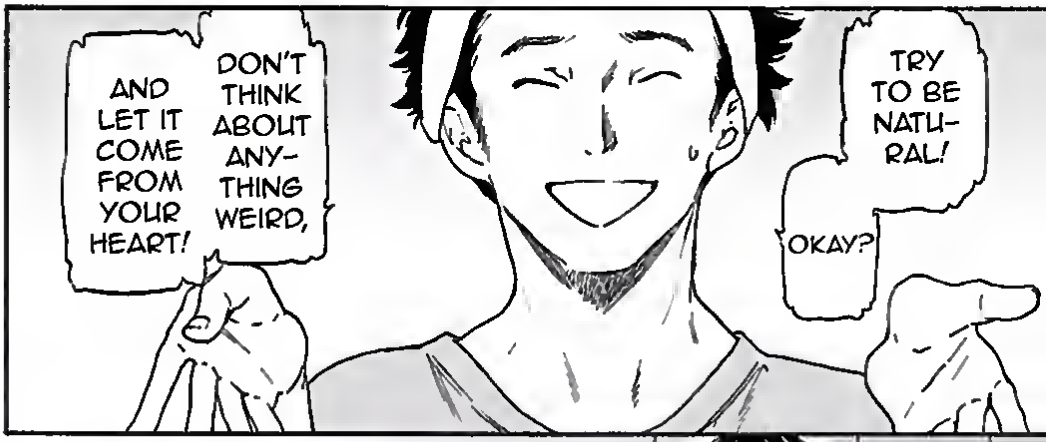
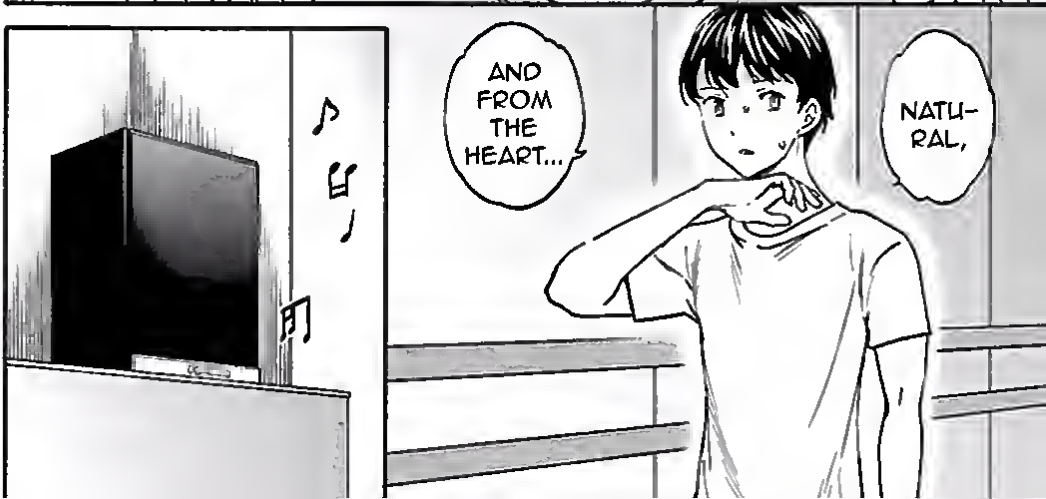
FOUR MONTHS LEFT
Scene.034 Name and Action
UNTIL YAGP JAPAN PRELIMI-NARIES.

KANADE ARIUA,
DIANA, FROM DIANA AND ACTAEON.
SHOUKO ITOU,
PRIN-CESS AURORA, FROM THE SLEEPING BEAUTY.
RUOU TAKAI,
FRANCIS, FROM COP-PÉLIA.
JULIA FUKUDA, KITRI, FROM DON QUIXOTE.

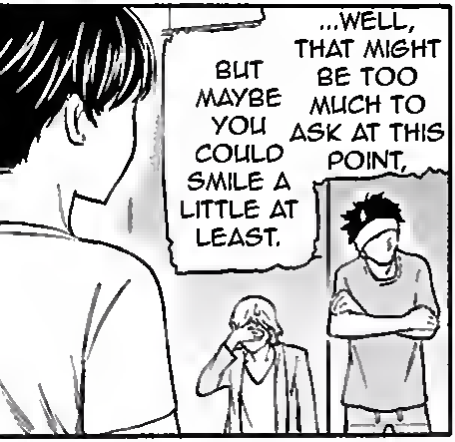
AKITO KOBAYAKAWA.
PHILIPPE, FROM FLAMES OF PARIS.
?!?!


OKAY!
YOUR CHOREOGRAPHY WAS ALRIGHT!
LET'S JUST REFINE SOME DETAILS LIKE THE POSITIONS OF YOUR HEAD AND ARMS,
AND, UMM... THAT EXPRESSION OF YOURS.

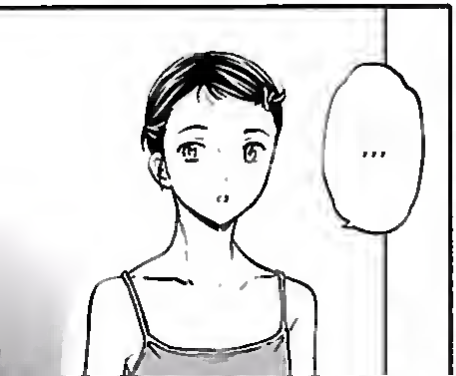

TRY TO BE NATURAL!
OKAY?
DON'T THINK ABOUT ANYTHING WEIRD,
AND LET IT COME FROM YOUR HEART!


NATURAL,
AND FROM THE HEART...

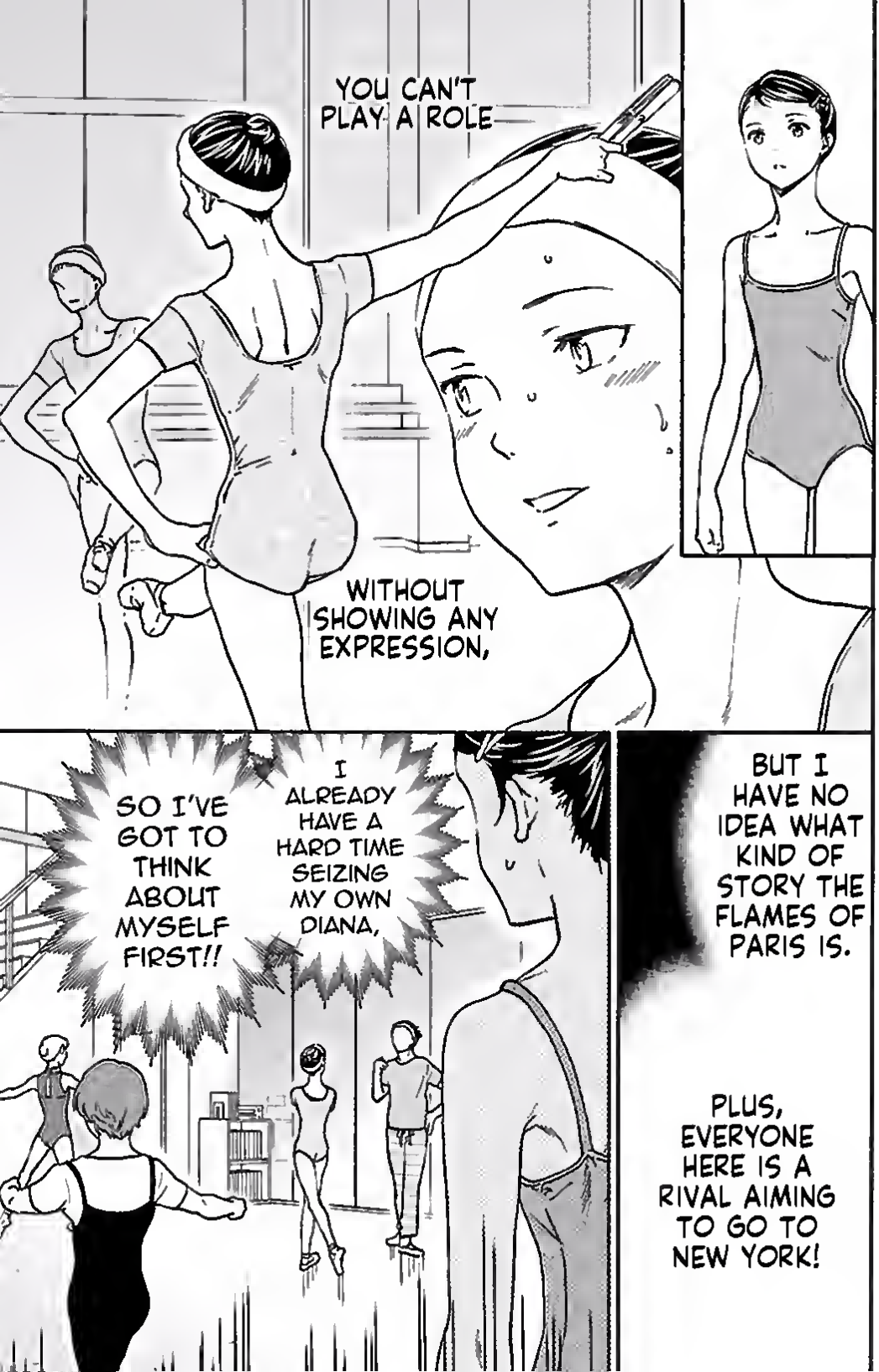
YOU LOOK DEAD
NOW YOU'RE JUST EXPRESSIONLESS.
AAH... NOT REALLY LIKE THAT, NO,
IT LOOKS LIKE YOU'RE STRAINING NOW... IT'S SCARY.


...WELL, THAT MIGHT BE TOO MUCH TO ASK AT THIS POINT.
BUT MAYBE YOU COULD SMILE A LITTLE AT LEAST.

IT'S THE FLAMES OF PARIS, YOU KNOW!
YOU SHOULD BE MORE LIKE THIS, AN ELATED, VICTORIOUS DANCE AFTER YOUR VICTORY IN THE FRENCH REVOLUTION!


...

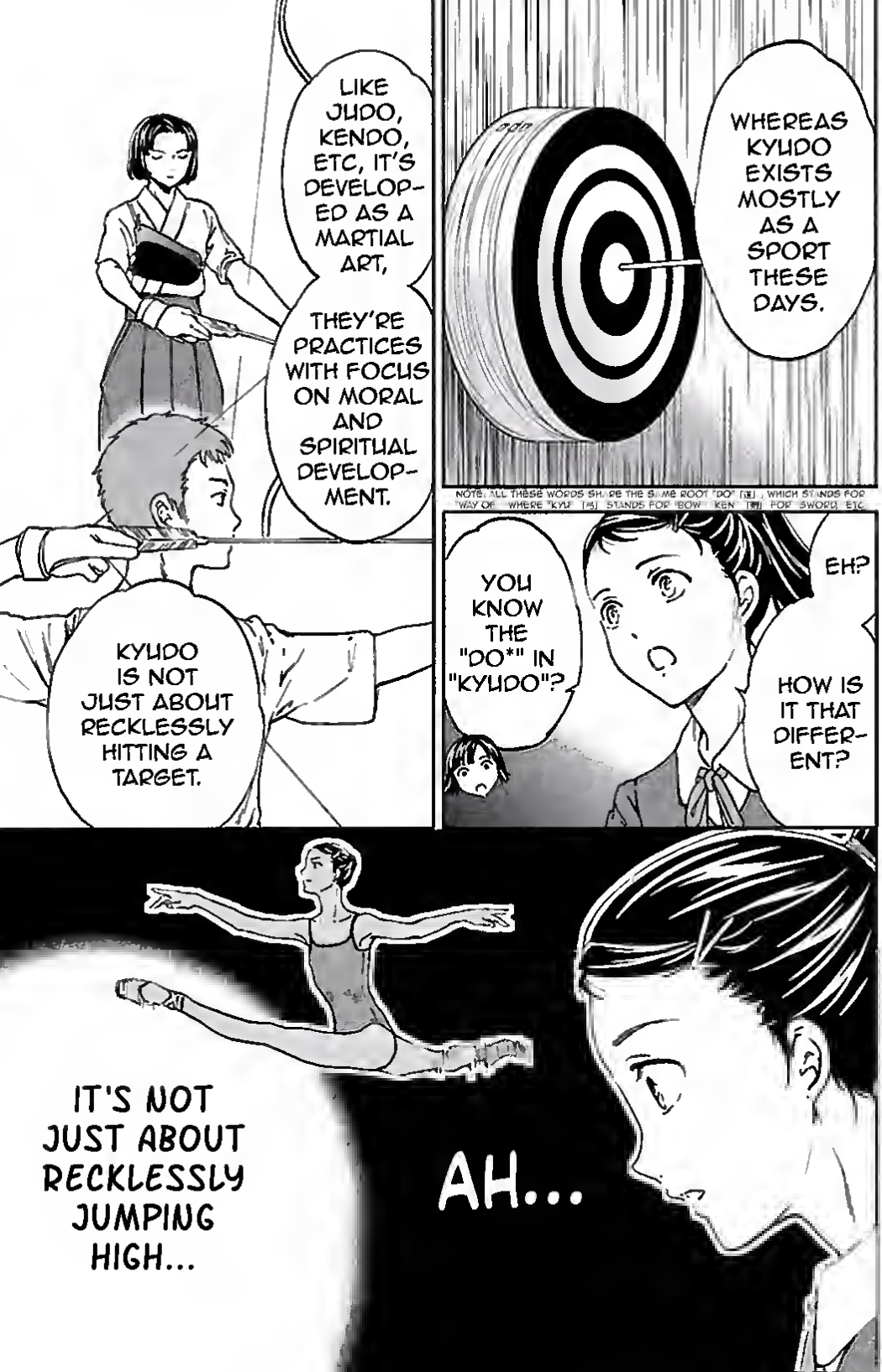
AKITO-KUN, DO YOU, PERHAPS, NOT REALLY LIKE PRACTIC-ING?
I DON'T ENJOY PRACTICING.
I'M NOT GOOD AT EXPRESSING MYSELF DURING PRACTICE.
IN FACT, I'D SAY I RATHER ENJOY IT.
WHY ARE YOU ASKING?
IT'S HARD, BUT I WOULDN'T SAY I DISLIKE IT.
ERRR, WELL, I'M NOT SURE IF YOU'RE SUPPOSED TO BE HAPPY IN THE FLAMES OF PARIS, SO...
I WAS JUST CURI-OUS.
IT'S NOTH-ING!
I THINK HE MIGHT JUST BE THE EMOTIONLESS TYPE...
THE OPPO-SITE OF ME
...
IF IT'S FUN, TRY TO PUT THAT FEELING INTO--
UMM...


YOU CAN'T PLAY A ROLE
WITHOUT SHOWING ANY EXPRESSION,
BUT I HAVE NO IDEA WHAT KIND OF STORY THE FLAMES OF PARIS IS.
PLUS, EVERYONE HERE IS A RIVAL AIMING TO GO TO NEW YORK!
I ALREADY HAVE A HARD TIME SEIZING MY OWN DIANA,
SO I'VE GOT TO THINK ABOUT MYSELF FIRST!!

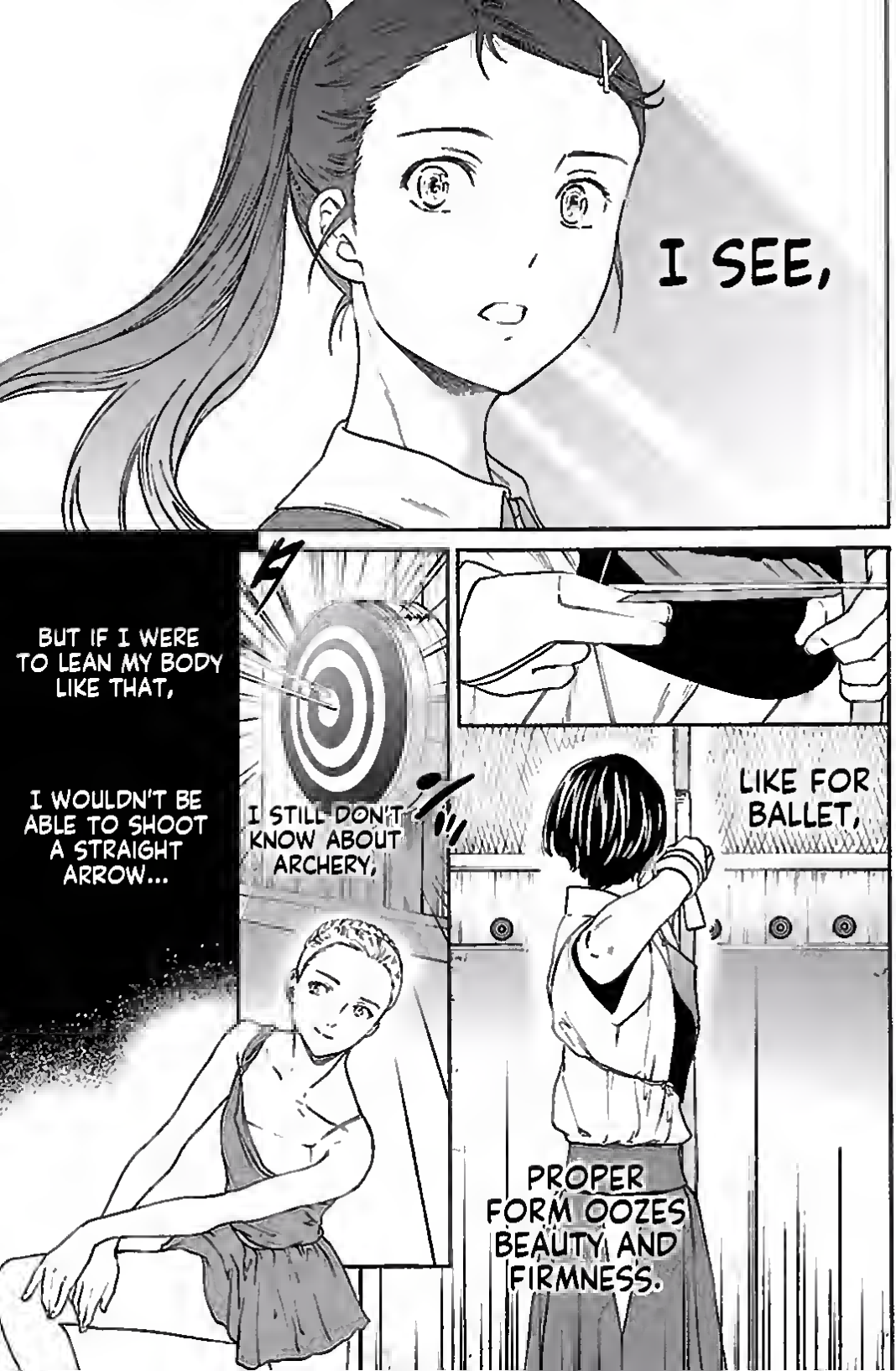
kyudo club
do not disturb
SORRY TO IN-TRUDE...
WOAH, THEY'RE AT IT!

KANA-CHAN!
YUKI-CHAN.
HEY,
KA-NADE-CHAN!
IT'S BEEN A WHILE!
YEP,
I'VE TALKED ABOUT IT WITH MY SISTER,
I'LL CALL HER FOR YOU, WAIT A SECOND.
YOU SURE YOU DON'T MIND ME BOTHERING YOU?
I'M SORRY TO INTRUDE DURING YOUR PRAC-TICE.
THANK YOU FOR HAVING ME, MIKI-CHAN,
YOU SURE HAVE GROWN UP A LOT!
I WAS STILL IN ELE-MENTARY SCHOOL... SO IT'S BEEN THREE YEARS!
DIANA?
SO?
WHAT CAN I DO TO HELP YOU?
NO WOR-RIES, I'D LOVE TO BE ABLE TO HELP A CUTE KOUHAI.

I HAVE TO ACT AS HE IN AN UPCOMING BALLET,
BUT I DON'T KNOW HOW TO PORTRAY HER,
SO I THOUGHT I'D ASK FRIENDS FROM THE KYUDO CLUB
TO SEE IF THEY COULD HELP ME.
YEAH, SHE'S THE GODDESS OF HUNTING
IN GREEK AND ROMAN MYTHOLOGY.
WESTERN MYTHOLOGY?
THEN IT'S NOT THE SAME SHOOTING STYLE AS KYUDO...
YOU'LL WANT TO LOOK INTO ARCHERY INSTEAD.
AAAH! I SEE!
AR-CHERY!
YEAH,
SO... YOU'RE SAYING IT'S TOO DIFFERENT FROM KYUDO?
There's no archery club.
I'M SORRY, WE DO HAVE A FEW SHORT BOWS,
BUT THEY HAVE A MORE COMBAT-ORIENTED FEELING,


LIKE JUDO, KENDO, ETC, IT'S DEVELOPED AS A MARTIAL ART,
THEY'RE PRACTICES WITH FOCUS ON MORAL AND SPIRITUAL DEVELOPMENT.
KYUDO IS NOT JUST ABOUT RECKLESSLY HITTING A TARGET.
WHEREAS KYUDO EXISTS MOSTLY AS A SPORT THESE DAYS.
NOTE: ALL THESE WORDS SHARE THE SAME ROOT "DO" (道), WHICH STANDS FOR "WAY OF". WHERE "KYU" (弓) STANDS FOR "BOW", "KEN" (剣) FOR "SWORD", ETC.
YOU KNOW THE "DO*" IN "KYUDO"?
EH?
HOW IS IT THAT DIFFERENT?
IT'S NOT JUST ABOUT RECKLESSLY JUMPING HIGH...
AH...

YOU HAVE TO MAINTAIN A BEAUTIFUL FORM WHILE SHOOTING YOUR TARGET,
IS THAT RIGHT?!
YEP, THAT'S WHAT IT'S ALL ABOUT.


I SEE,
BUT IF I WERE TO LEAN MY BODY LIKE THAT,
I WOULDN'T BE ABLE TO SHOOT A STRAIGHT ARROW...
I STILL DON'T KNOW ABOUT ARCHERY,
LIKE FOR BALLET,
PROPER FORM OOZES BEAUTY AND FIRMNESS.

SO?
WAS I OF ANY HELP—
YOU SEEM TO BE EVEN MORE LOST...
Thank you for your time.
THAT'S NOT IT...
VICE PRESI-DENT!
YES! I'M COM-ING!
WELL, SEE YOU LATER, KANADE-CHAN.
IF YOU'RE INTERESTED IN KYUDO, WE'D BE MORE THAN HAPPY TO WELCOME YOU!
MIKI-CHAN'S FORM ALSO LOOKS GREAT.

OOH, IS THAT YOU, KANA-DE?
HMM... WHILE ALSO PORTRAYING THE IMAGE OF A DRAWN BOW...?
BALLET AND KYUDO SURPRISINGLY HAVE A FEW THINGS IN COMMON.
NOW, HOW CAN I IMPROVE MY FORM TO BE MORE STABLE...
YOU'RE LEAVING NOW?
IT'S RARE TO YOU SEE AT SCHOOL THIS LATE, HUH.
IT IS YOU! GOOD AFTER-NOON!
OH! HIKARI.

I HAVE NO BALLET LESSON TODAY, SO YEAH.
BUT DON'T YOU LEAVE IN A HURRY EVERY DAY?
DOES THAT MEAN YOU USUALLY HAVE LESSONS EVERY DAY?
WELL, NOT EVERY DAY,
BUT COUNTING WHEN I'M TRAINING ON MY OWN, PRETTY MUCH...
EH?!
DON'T YOU GET TIRED...?
NOT AT ALL!
THERE IS SO MUCH TO BALLET!
IT KEEPS ON GIVING HOWEVER MUCH I PRACTICE!
YOU'RE SUCH A BALLET NERD~!
HE HE HE...
I'D LIKE TO HANG OUT WITH YOU SOME-TIMES~

UM... WE HAVE A PERFOR-MANCE COMING UP,
SO, YEAH, I'VE BEEN BUSIER LATELY, BUT...
OOH, WHAT IS YOUR CLUB GOING TO PER-FORM?
DO YOU HAVE A ROLE EVEN IF YOU'RE A FIRST YEAR?
AREN'T YOU ALSO BUSY WITH YOUR OWN DRAMA CLUB?
A REALLY SMALL ROLE. I'LL PLAY IN JUST ONE SCENE,
AND MOSTLY BECAUSE EVERYONE PARTICIPATES IN THE LARGE DANCE.
THAT'S STILL SOME-THING!!
I HAVE THIS SINGLE, LONG LINE TO REMEM-BER,
AND, TO BE HONEST, I'M WORRIED ABOUT IT.

DANCING...
WHILE ACTING...
BALLET JUST SEEMS OUT OF THIS WORLD TO ME.
YOU MUST BE REALLY GOOD TO BE ABLE TO DANCE
WHILE ALSO ACT-ING
SAY, HIKARI...
KANA-DE?
...
IF YOU HAD A ROLE
WHERE YOU'RE SUP-POSED TO BE A MASTER OF THE BOW,
HOW WOULD YOU ACT IT?

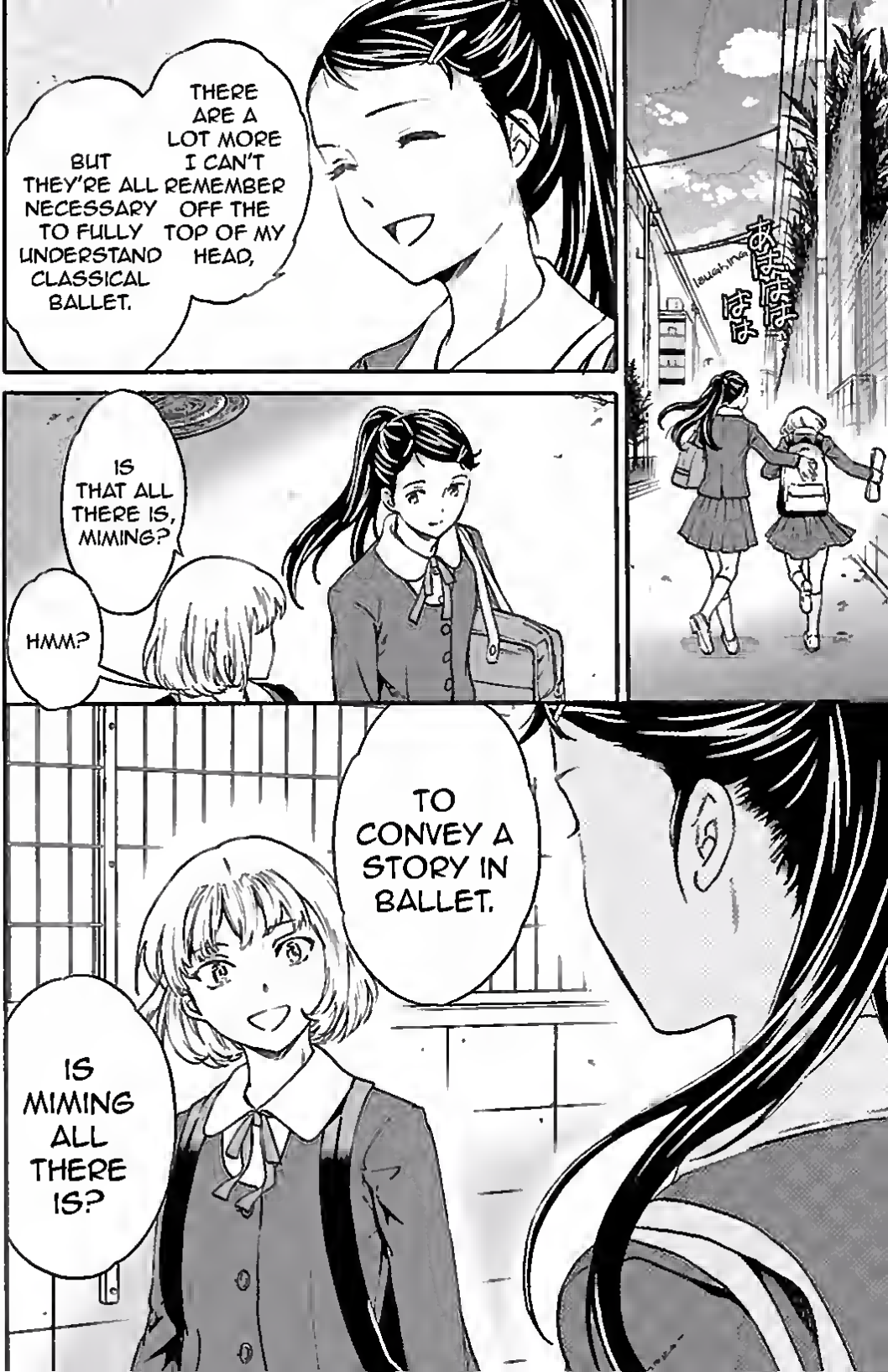
YOU MEAN THE ACTION OF DRAWING A BOW?
UM... HOW I'D DO IT...
HOW I THINK IT SHOULD BE DONE...
ON STAGE, YOU HAVE TO EXAGGERATE YOUR MOVEMENTS
TO PUT AN EMPHASIS ON THEM.
EMPHASIS?
IF YOU DON'T PUT AN EMPHASIS ON YOUR MOVEMENTS,
THE AUDIENCE FARTHER IN THE BACK WON'T SEE THEM, RIGHT?

SO YOU HAVE TO THINK ABOUT WHAT TO DO TO MAKE SURE ALL OF YOUR AUDIENCE SEES YOU.
LIKE, IN OUR PLAY, THERE'S THIS SCENE WHERE PEOPLE ARE DRINKING, YOU KNOW?
AND THEY KEEP BEING REMIND-ED TO INCLINE THEIR GLASSES MORE,
SO THAT THE AUDIENCE UNDER-STANDS THEY'RE DRINKING.

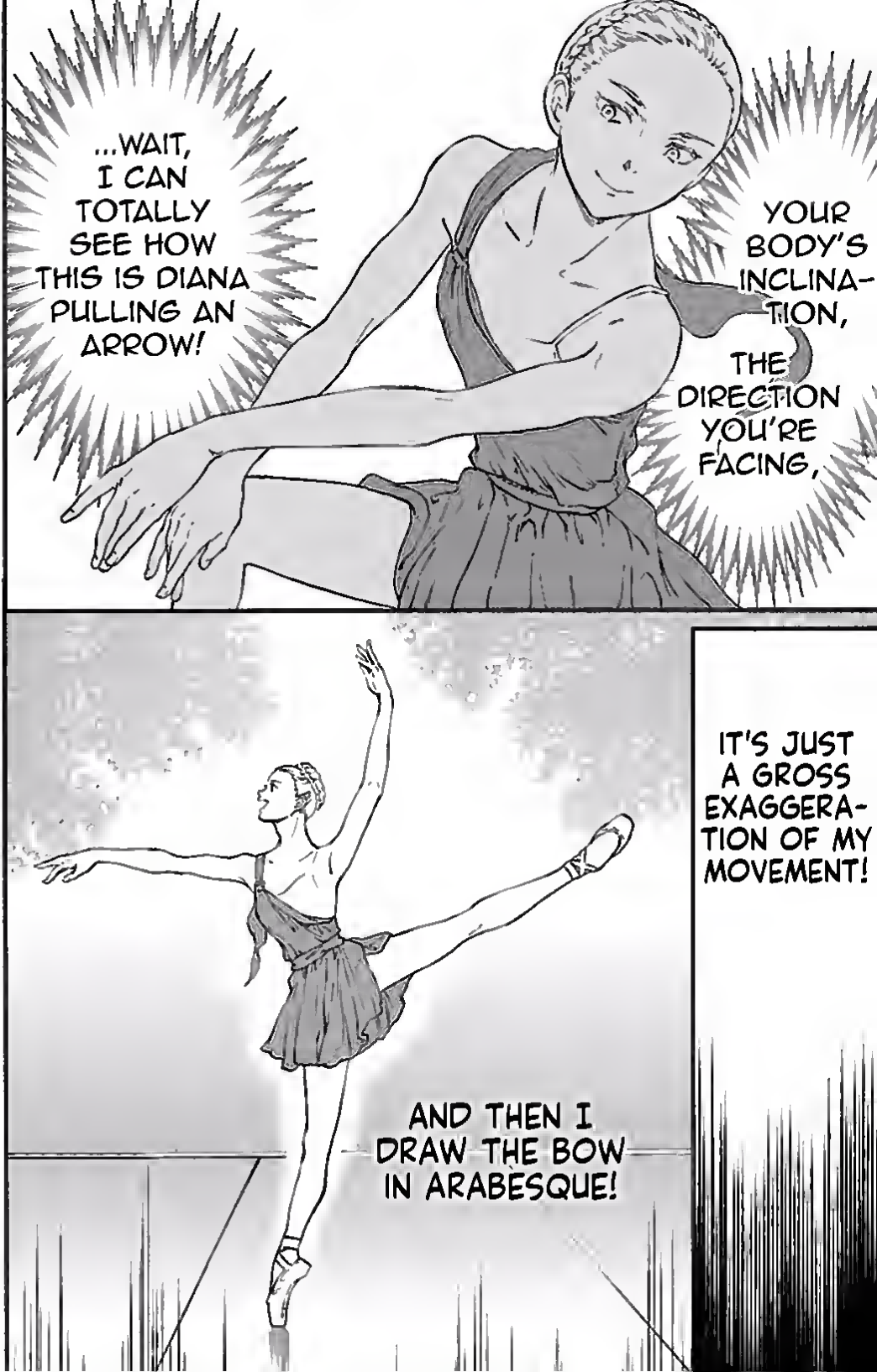
BUT THE AUDIENCE STILL UNDERSTANDS THAT VERY EASILY.
SOMETIMES THERE ARE PROPS TO HELP YOU,
BUT YOU CAN ALSO DO WITHOUT ANY.
YOU WOULD JUST SPILL YOUR BEVERAGE ALL OVER YOURSELF, RIGHT?
YET, IN REALITY, IF YOU INCLINED YOUR GLASS THAT MUCH,
OH, AN UMBRELLA!
YEP!
YEP! AND I'M SURE YOU'D BE SURPRISED AT HOW EASY IT IS TO RECOGNIZE...
ANY IDEA WHAT I'M DOING RIGHT NOW?
HUH?
WITHOUT ANY PROP?
OH! THAT REMINDS ME...
SEE HOW EFFECTIVE IT CAN—

IN BALLET, WE CONVEY CERTAIN MEANINGS THROUGH ACTIONS.
WAIT... WHAT DID YOU SAY?
AIR GUITAR, YEP!
OF WHEN MY DAD DOES AIR GUITAR
WHEN HE'S HAD ONE TOO MANY BEERS!
BUT IT'S A BIT DIFFERENT,
MORE LIKE MIMING, MAYBE?
IF YOU TOUCH YOUR CHEST, IT MEANS "I."
OF COURSE.
MIMING?
YOU USE THAT IN BALLET, TOO?
YEAH, FOR EXAMPLE—

KYAA!!
"I SWEAR "MY LOVE TO YOU!"
"YOU."
I SEE.
BUT I DON'T THINK I'M READY YET.
ERR... YEAH.
I'M GLAD TO HEAR THAT COMING FROM YOU,
I'M SORRY, KANADE,
"YOU ARE NO MORE."
AWW, THANK YOU!
"YOU'RE BEAU-TIFUL."
AND, UMM...
"I WILL KILL YOU!" OR "CURSE YOU!"
BUT... BUT...! DIDN'T YOU...
WHY?!


THERE ARE A LOT MORE I CAN'T REMEMBER OFF THE TOP OF MY HEAD,
BUT THEY'RE ALL NECESSARY TO FULLY UNDERSTAND CLASSICAL BALLET.
laughing
おほほほ
はは
IS THAT ALL THERE IS, MIMING?
HMM?
TO CONVEY A STORY IN BALLET.
IS MIMING ALL THERE IS?

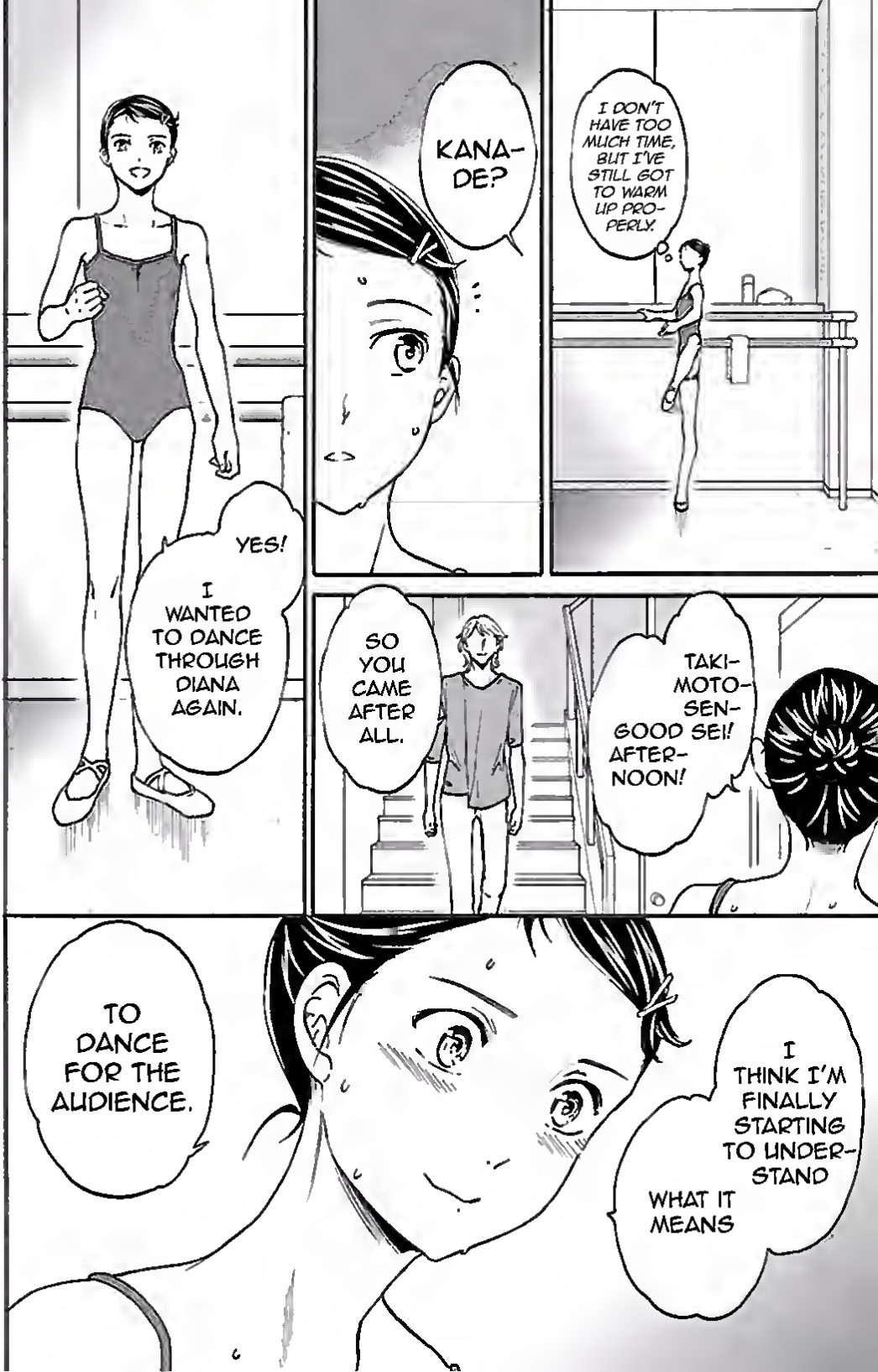
O- OF COURSE NOT!
THERE'S A LOT MORE!
I MEAN... EVERY-THING...
THERE'S ALSO COMPEM-PORARY, WHICH HAS NO STORY,
AND UMM... BUT YOU STILL WANT TO BE ABLE TO CONVEY THINGS TO THE AUDIENCE...
SO WHAT ELSE IS THERE...


...WAIT, I CAN TOTALLY SEE HOW THIS IS DIANA PULLING AN ARROW!
YOUR BODY'S INCLINATION, THE DIRECTION YOU'RE FACING,
IT'S JUST A GROSS EXAGGERATION OF MY MOVEMENT!
AND THEN I DRAW THE BOW IN ARABESQUE!

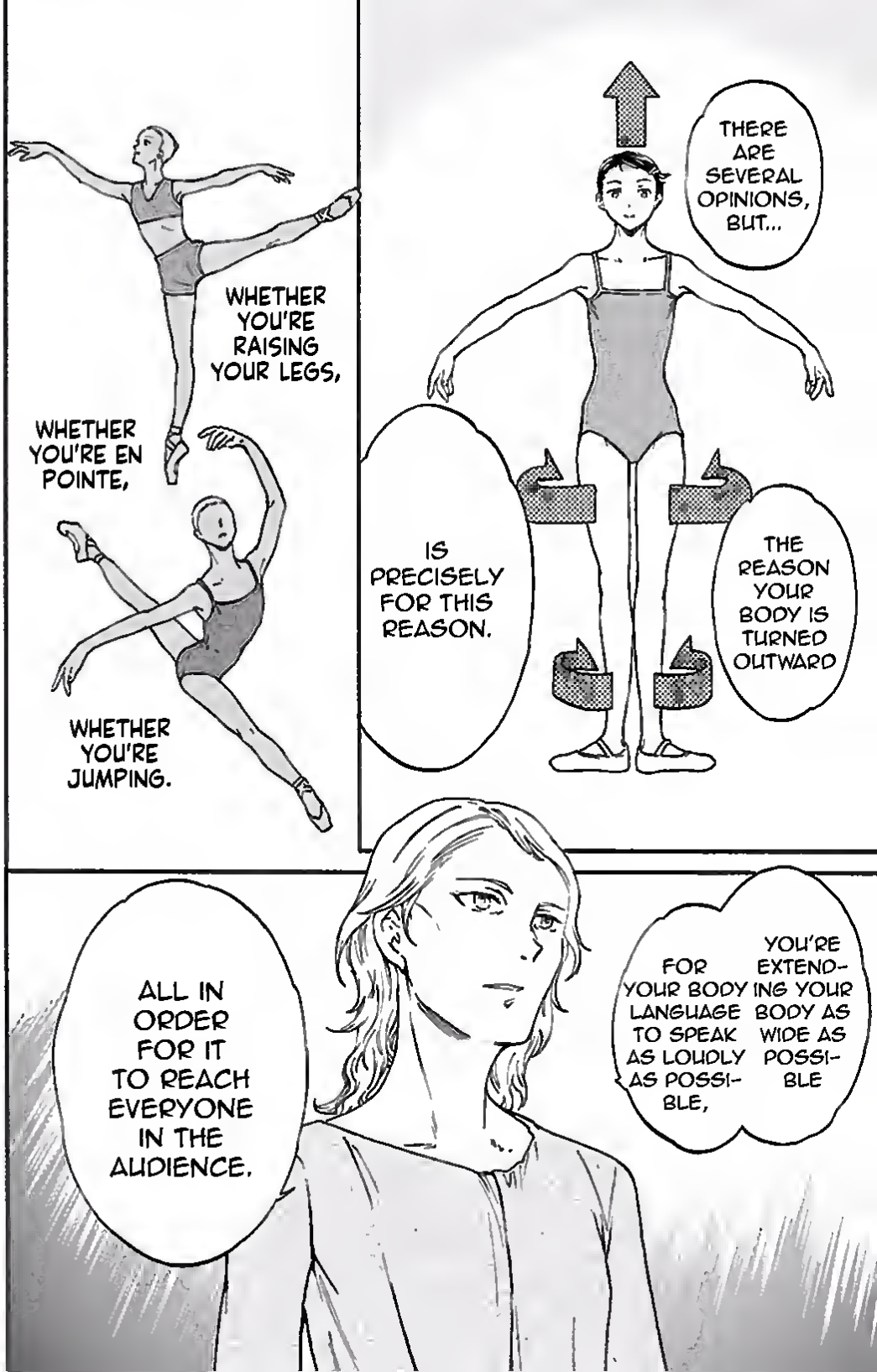
ALL SO THAT THE AUDIENCE CAN SEE,
AND EXPERIENCE IT...
THANK YOU, HIKARI!
EH? KANA-DE?!

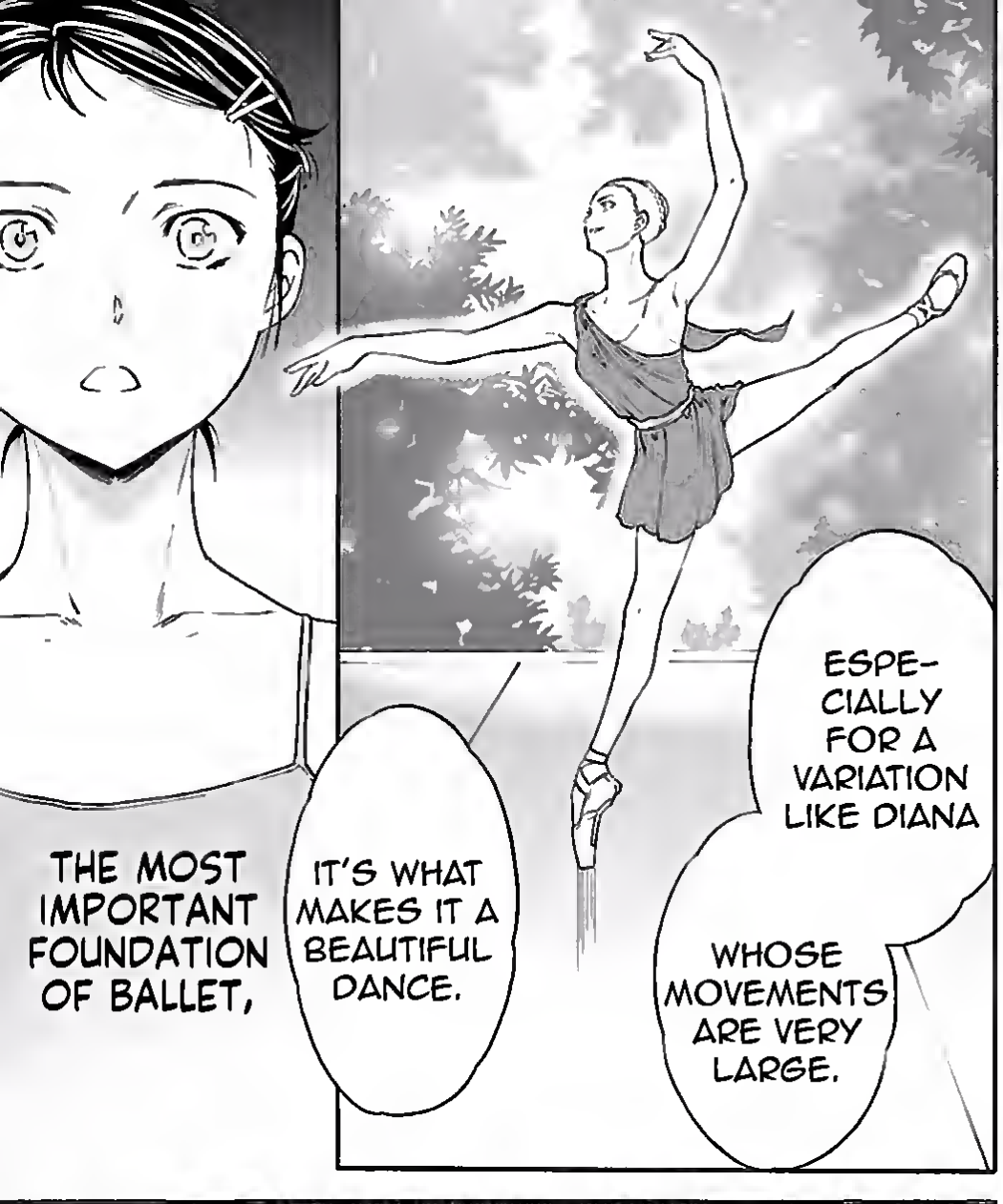
EACH AND EVERY OF A STEP CHOREO-GRAPHY
OF COURSE!
HOW DID I NOT NOTICE EARLIER?!
TO SEE AND UNDER-STAND IT!
WAS CRAFTED FOR THE AUDIENCE
I DON'T HAVE TOO MUCH TIME BEFORE IT STARTS!
TODAY IS THE ADULT CLASS, THOUGH,
I WANT TO DANCE!
I WANT TO ADD DEPTH TO MY EVERY STEP!

I'm sorry daddy, I'll be training today after all, I won't be home too late, so I'll get back on my own!
Don't worry!
KANA-DE?
ARE YOU IN YOUR ROOM?
I'M HOME-!
OH, AN EMAIL.
I'LL BE COOKING CURRY TODAY...
...
SHE'S REALLY WORKING HARD...


I DON'T HAVE TOO MUCH TIME, BUT I'VE STILL GOT TO WARM UP PROPERLY.
KANADE?
YES! I WANTED TO DANCE THROUGH DIANA AGAIN.
TAKIMOTO-SEN- GOOD SE! AFTERNOON!
SO YOU CAME AFTER ALL.
I THINK I'M FINALLY STARTING TO UNDERSTAND WHAT IT MEANS
TO DANCE FOR THE AUDIENCE.

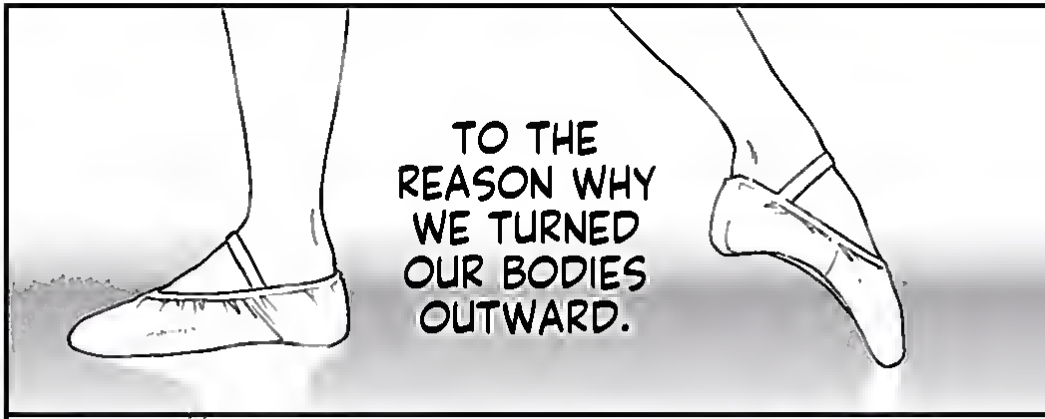
UGH... I CAN'T EXPLAIN IT WELL, BUT...
I CAN FEEL IT!
LIKE I FINALLY UNDER-STAND!!
FOR THE AUDIENCE TO SEE...!
YOU SEE, EVERY-THING,
EVERY SINGLE STEP,
LIKE THIS,
EH?
DO YOU KNOW WHY THE MOST IMPORTANT POSITION IS EN DEHORS?

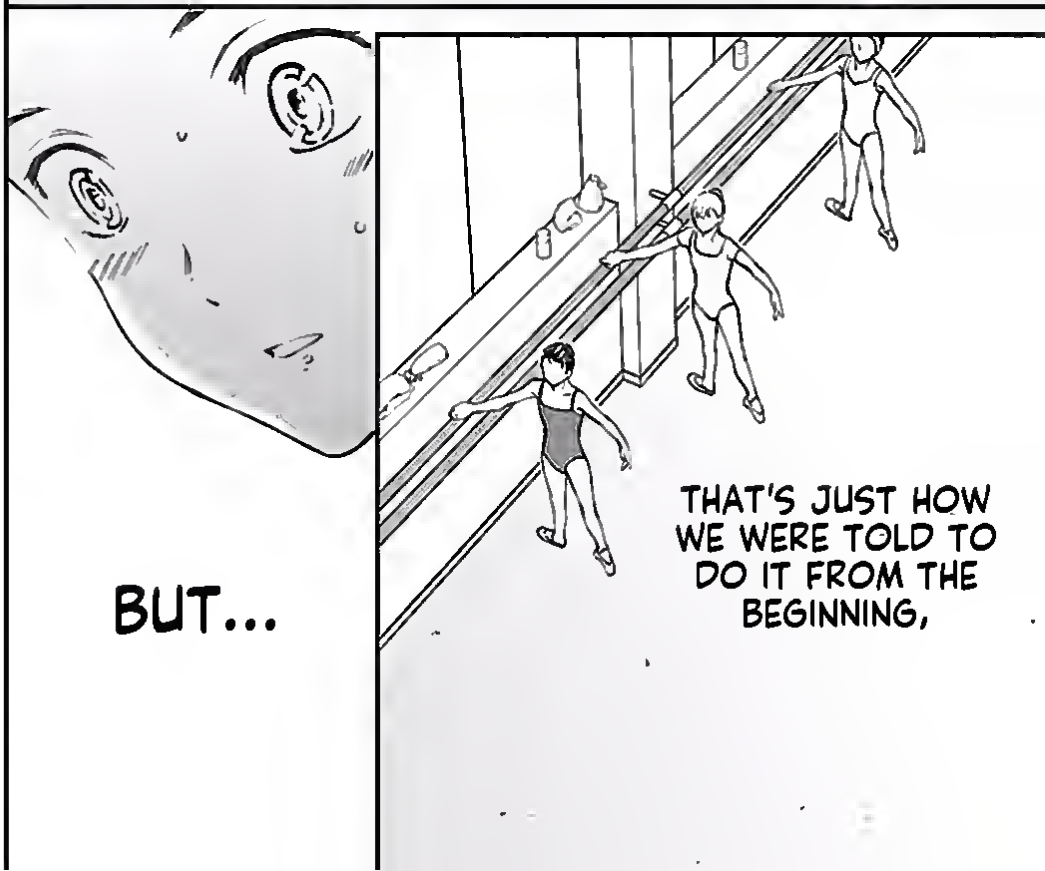

WHETHER YOU'RE RAISING YOUR LEGS,
WHETHER YOU'RE EN POINTE,
WHETHER YOU'RE JUMPING.
THERE ARE SEVERAL OPINIONS, BUT...
IS PRECISELY FOR THIS REASON.
THE REASON YOUR BODY IS TURNED OUTWARD
FOR YOUR BODY LANGUAGE TO SPEAK AS LOUDLY AS POSSIBLE,
YOU'RE EXTENDING YOUR BODY AS WIDE AS POSSIBLE
ALL IN ORDER FOR IT TO REACH EVERYONE IN THE AUDIENCE.

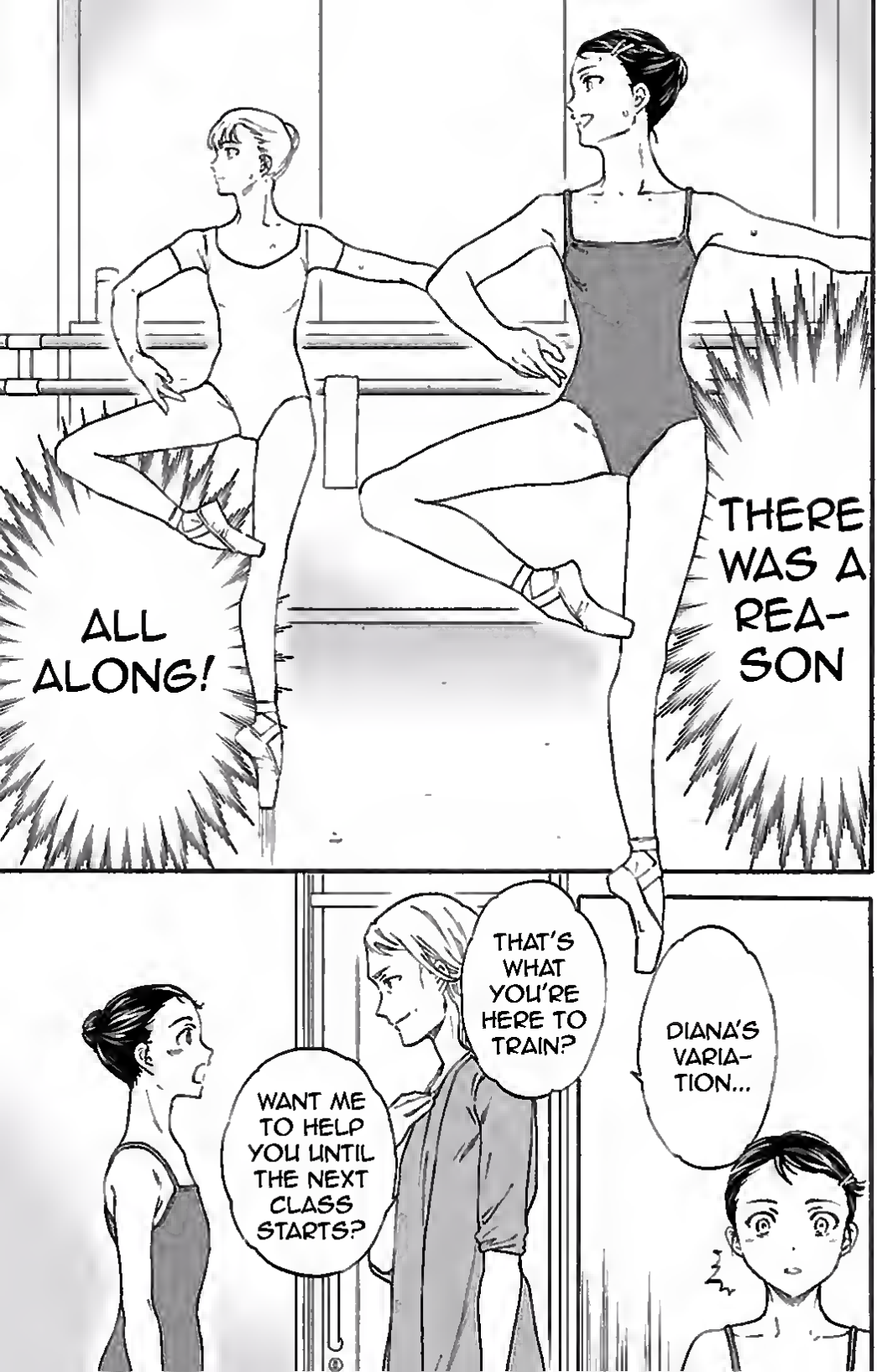

THE MOST IMPORTANT FOUNDATION OF BALLET,
IT'S WHAT MAKES IT A BEAUTIFUL DANCE.
ESPE-CIALLY FOR A VARIATION LIKE DIANA
WHOSE MOVEMENTS ARE VERY LARGE.

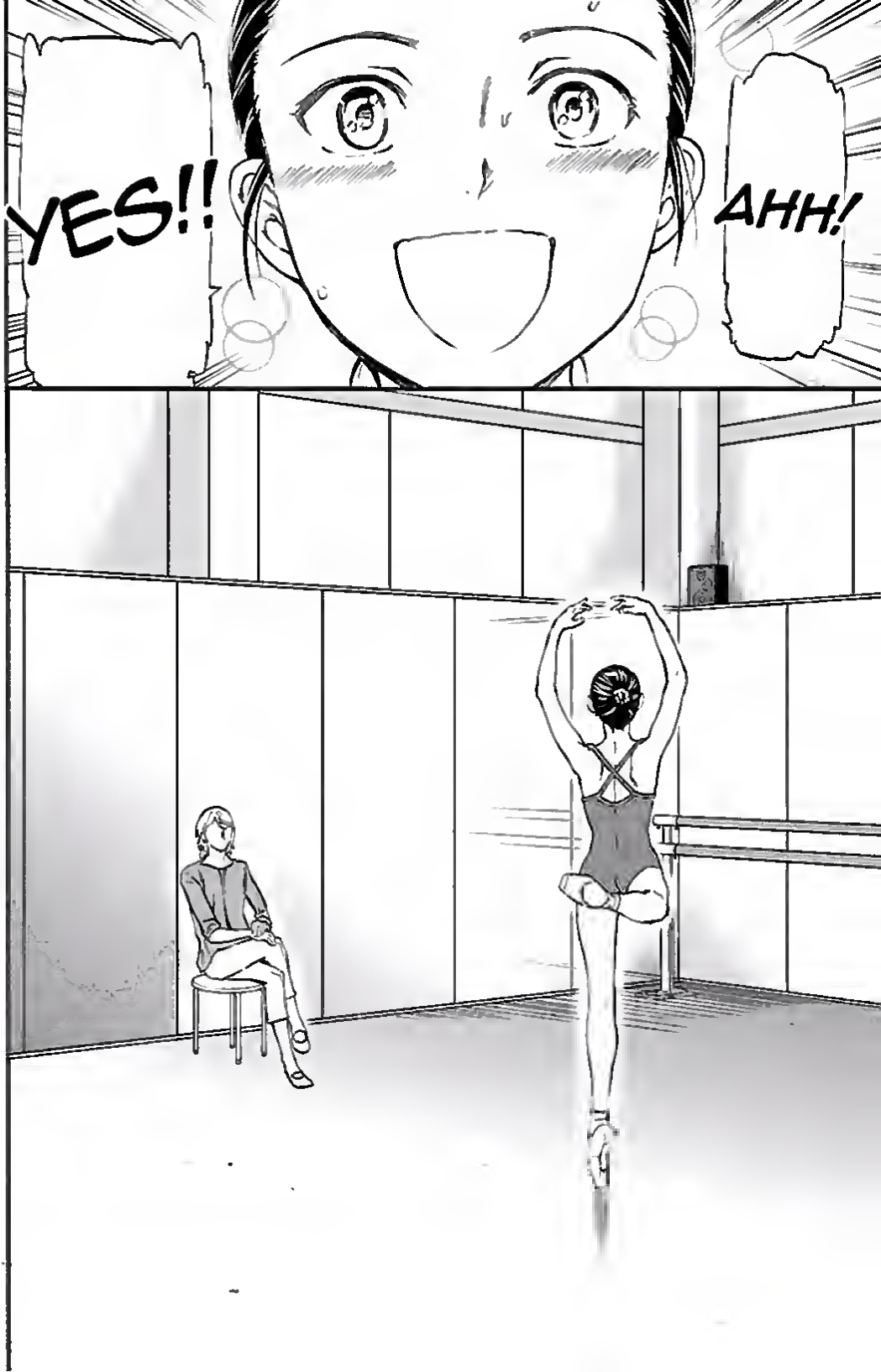
EN DEHORS.

I NEVER GAVE ANY THOUGHT


TO THE REASON WHY WE TURNED OUR BODIES OUTWARD.


BUT...
THAT'S JUST HOW WE WERE TOLD TO DO IT FROM THE BEGINNING,


ALL ALONG!
THERE WAS A REA-SON
DIANA'S VARIA-TION...
THAT'S WHAT YOU'RE HERE TO TRAIN?
WANT ME TO HELP YOU UNTIL THE NEXT CLASS STARTS?


YES!!
AHH!

絢爛たるグランドセーヌ

La Magnifique Grande Scène.
presented by Cuvie